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sonal adornment. It is under these heads, or very nearly so, that he considers the subject in detail, and adduces a number of illustrations serving to show what forms the basis of good taste in these departments of human progress.

He makes a savage onslaught upon the prevailing influence of fashion in matters of taste. He demands that his country shall establish and maintain a national method of construction adapted to materials used, climate, and other circumstances, as an essential preliminary to a true progress in architectural design. The absurdities and incongruities of many accepted and popularly admired works of architecture are criticised in a ruthless manner, yet we hardly think his proposed reforms—such, for instance, as the “suggestion for Park Gates,” with an illustration—would meet with the commendation of those who are competent to judge, or, according to his standard, men of taste. His discussion of the *rationale* of window proportion is far from sound, and in this, as often in many other illustrations adduced, he reasons from one side of the question. Proportion in architecture, another knotty subject, about which the world has been treated with many foolish speculations, also receives a share of comment, without any decided conclusion. But notwithstanding this, there is much said about architectural detail which is well calculated to set men to thinking about common errors which they never thought worth thinking about.

Among the illustrations are several showing what absurdities are to be found in the details of the work of some of England's most prominent architects. These, as reproduced by the author, look all the worse by being isolated from their surroundings.

One suggestion about color in decoration is especially valuable. He says (page 102): “In nature we find that, with the exception of green and blue, what may be termed positive and decided colors are never introduced in masses, but are reserved for flowers, for the plumage of birds, for insects, precious stones, and such like. Following the disposition thus indicated, we ought to confine ourselves to such hues as are unobtrusive, and embellish with those which are richer.” He claims that no color is so appropriate as green in a background for pictures, it being suggested by Nature herself.

The article on Common Sense is the best in the book. In it the Misses Garrett, Mrs. Orrinsmith, Mrs. Haweis, M. Blanc, and Dr. Dresser receive his most vigorous pen slashes for their shallow sentimentalisms. And yet, notwithstanding that a large portion of it is devoted to illustrations of manifest errors in the use of the English language by some of the most prominent writers of the present day, not even sparing Thackeray, Dickens, Eastlake, and the *Fortnightly Review*, the author uses such astounding words as “consecution” (page 66), “effectuation” (page 111), and “accomplishable” (page 112), and he quite equals Eugène Véron in this remarkable interro-gation: “Wherein lies the super-excellence of a properly-cut coat, but in a concatenation of differences in themselves inconsiderable?”

The articles on male and female attire are original and fresh, and are interesting contributions to the literature of that important subject—to womankind at least. The illustrations are profuse and to the point. Certainly the aesthetics of dress have never been so thoroughly analyzed before.

In the concluding chapter he pleads for the general cultivation and dissemination of taste, by which he means a

cultivation of the knowledge of what is good and bad in design, throughout his country. He compares it with France, where the prevailing good taste of the people is the result of gratuitous education and judicious subventions.

But what is good for the English people in this respect is doubly essential to the æsthetic progress and well-being of our own, and Americans who sympathize with the English in all efforts for self-culture in art, literature, and all that is elevating and ennobling, will find much in this book to set them thinking about reason and common-sense, even if it does not induce them to appreciate the study of the science of taste.

P. B. WIGHT.

ANCIENT ART.

THE HISTORY OF ANCIENT ART. Translated from the German of JOHN WINCKELMANN, by G. HENRY LODGE, M. D. Boston: J. R. Osgood & Co. 1880. Four volumes in two. xvi + 491 pp. and xx + 507 pp. 8vo. Illustr.

 R. LODGE'S translation of Winckelmann's *History of Ancient Art*, first published some thirty years ago, still keeps its place as a standard version of the learned æsthetician's text. In this new edition it will doubtless meet with the continued favor which it merits as a faithful rendering into idiomatic English of a work which, despite the flood of light that has been poured upon the subject of which it treats in these later days, no student of art can consult without profit. We could wish that the translator had enriched the original text with notes and commentaries calculated to bring it up to the modern stand-point, and thus made it as valuable from an historical, as it must always be from an æsthetic point of view; but we have no right to quarrel with him on this score, as he has so well accomplished the far easier task which he undertook. In comparing the translation with the Stuttgart edition of Winckelmann's Works published in 1847, we have, however, found a few arbitrary changes which seem to us not altogether judicious. Thus, for example, at least two thirds of the notes are omitted, and those given, instead of being placed at the bottom of the pages to which they refer, are collected at the end of each volume. Furthermore, the text is so divided in the translation that it is not always easy to follow the references. Thus, at page 285 of Mr. Lodge's first volume, where Winckelmann's fourth book begins, we find Vol. II. and a Preface; but when we look at the Explanation of Plates, at page 504 of the second bound volume, in which these plates are given, we find that the pagination refers to it only, and after some search discover that the eighteen inserted in the first are incompletely referred to in the Preface on page 283. Again, on p. 22, Vol. I., Winckelmann says: “The list of works which I have prefixed does not include all that I have cited.” Mr. Lodge's note at the foot of the page reads: “The catalogue of books is given in the last volume.” We are bound to say that, after faithful search in the German edition and the American translation, we have failed to discover the bibliography promised by the author and his translator, and probably never compiled.

At page 41 of the first volume, Dr. Lodge claims that the biography of Winckelmann with which it opens is the

first ever written. Probably he intended to speak of it as the first English biography, for that prefixed to the Stuttgart edition was published two years earlier, and is so closely followed by Dr. Lodge that we are led to believe that his own is substantially a translation of it. In concluding his account of Winckelmann's life, the translator says: "I should not be sorry to see it surpassed by a better attempt." Evidently these words were written in 1849, when no such attempt had been made, but it seems strange that they were not altered, or that a note was not added to the passage when reprinted for this new edition, to tell the reader that Dr. Lodge's wish was gratified eight years ago, by the appearance of Carl Justi's *Life, Works, and Contemporaries of Winckelmann*, in three volumes, published at Leipsic in 1872.

The general soundness of Winckelmann's theory of the beautiful in art; the correctness of his conclusions as to the causes of the superiority of the Greeks in sculpture; the frequent occurrence of happy illustrations of thought by apt similes to be found in his pages, — sufficiently account for the fact that his writings are still prized, despite the elaborate works on the same subjects written since his day by German, French, and English archæologists, whose opportunities for study are tenfold greater than those which were available in the last century, when Winckelmann, though groping in what was comparatively an Egyptian darkness, saw the light, and proclaimed it. His presumed facts may have been subverted, his attributions mistaken, his deductions as to schools and styles unsound; yet nevertheless the residuum of original thought, wealth of idea, and richness of imagery, noticeable in his writings, have sufficed to keep their author's name alive. "If," says Schasler,¹ "modern æstheticians have gained a higher position, whence they command an extended horizon, we must not forget that his shoulders served them as a stirrup. Even Lessing received a directing impulse from Winckelmann, who is thus the indirect cause of all that has been accomplished since his day."

Born in 1717, at Stendal, in Altmark, the son of a poor shoemaker, Johann Joachim Winckelmann first read Greek and Latin authors in the library of his native town, and continued to do so with avidity in the Gymnasium at Berlin and the University at Halle. In 1748 he became Librarian to Count von Bünau, at Nöthenitz, near Dresden, and thus found an opportunity for that study of ancient art to which his life was to be devoted. This greatly increased his longings for Italy, where it was mainly to be passed. Through the interest which he awakened in the Papal Nuncio, Monsignor Archinto, he obtained the promise of a situation in the Vatican Library, on condition that he would abjure Protestantism, which he finally made up his mind to do in 1754, rather, as it seems, from love of Rome than of Romanism. He did not, however, attain the object of his desire for more than a year, during which he devoted his time exclusively to the study of ancient art, and wrote his first work, *Thoughts upon the Imitation of Greek Art in Painting and Sculpture*. When this was published, in 1756, together with two other compositions on the same subject, Winckelmann was at Rome, in company with his friend, Raphael Mengs, the painter, living on a small pension granted him by the king of Saxony. The enthusiasm which the treasures accumulated at Rome awakened in his

mind; the joy with which he studied the antique objects accumulated by his patron, Cardinal Albani, whose splendid museum in the villa near the Porta Salaria is Winckelmann's greatest monument; his artistic researches at Naples and Florence, where he classified and catalogued the famous collection of gems formed by Baron von Stosch, — can best be followed in Carl Justi's exhaustive biography, already referred to. This also, like the biography prefixed to the German edition of Winckelmann's Works, and that which precedes Dr. Lodge's translation of the *History of Ancient Art*, contains the sad history of the æsthetician's last journey, and of his foul murder at Trieste, on the 8th of June, 1768. The best critical appreciation of his writings is that of Dr. Max Schasler,² to which all who would understand their philosophical value must recur.

The essays upon the taste of Greek artists, the restoration of antique statues, as well as the history of ancient art, the Unedited Ancient Monuments, and other shorter compositions, show how completely Winckelmann Hellenized himself. Even the Ficinos, the Vallas, and the Plethos of Lorenzo de' Medici's court were not more steeped in the philosophy of Greece than he in its plastic art. His critical insight enabled him to divine the highest qualities of the best period in the Greco-Roman copies upon which he formed his taste, and although, as in his over-appreciation of the Apollo Belvedere, which was to him "the highest ideal of art,"³ he showed the need of such a standard as we have in the marbles of the Parthenon, he still in countless passages proved that he had deeply penetrated into the very heart of a subject which engrossed his thoughts and formed the chief object of his life. The magnitude of the work which he accomplished can only be measured by those who know the low condition of taste in art in the first half of the eighteenth century. Beauty had come to be regarded as the manifestation of the false by the lovers of the Baroque style, who in architecture could not tolerate the unbroken line of the simple curve, and in sculpture admired draperies broken up into tortured and meaningless folds, as well as ornament which obeyed no law of natural growth. Baumgarten and his followers, the so-called popular æstheticians, with their abstract reflections upon the nature of beauty, could not bring men to their senses, and make them feel the falseness of prevailing systems, but Winckelmann, discarding such pointless weapons, set himself to evolve a body of sound doctrine from the art of ancient times, "proclaimed from the banks of the Tiber the everlasting supremacy of the Greeks, and wrought a complete revolution in public taste whose effects are still felt." He has been compared to Moses, who brought his people out of Egypt through the desert to the promised land, and, considering the false canons of taste from whose bondage he delivered his age, he may well be regarded as a prophet and a chosen leader among men.

CHARLES C. PERKINS.

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¹ *Kritische Geschichte der Aesthetik*. Von Dr. Max Schasler. Vol. I. p. 380.

² *Op. cit.*, Vol. I. pp. 385-424.

³ Lodge, Vol. II. p. 312.